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MISS FARREN (COUNTESS OF DERBY)

BY

LAWRENCE

MEMORIAL RESOLUTION

AT a meeting of the Board of Trustees, held on Monday, December 16, 1912, the following memorial resolution read by Joseph H. Choate was adopted:

IN MEMORIAM
 WHITELAW REID

TRUSTEE OF THE METROPOLITAN MUSEUM
 OF ART
 1901 — 1912

THE Trustees of the Metropolitan Museum of Art have received with profound sorrow the intelligence of the death of their late associate, Mr. Whitelaw Reid, the distinguished Ambassador of the United States at the Court of St. James. Mr. Reid became a Trustee of the Museum in the year 1901 and from that time to the day of his death he took a deep interest in its work and contributed generously to its support. Although his important and arduous official duties for the last seven years and a half prevented his frequent attendance at our meetings, we could always rely upon his enthusiastic and conscientious coöperation in all our undertakings, and his death at

the post of duty is a serious loss to the Museum.

The generous and affectionate tributes which have been universally paid to his high character and valuable public services at home and abroad have nowhere met with a more sincere and sympathetic response than in the hearts of his associates for so many years in this Board, and we most cordially echo the heartfelt tribute paid to his memory contained in the reply of the President to the sympathetic message of the King when he said: "Mr. Reid's death is a loss to both countries, for his services as Ambassador were exceptional in the closer friendship he secured between them through his own personality. His intimate knowledge of both countries, his profound respect and love for England, entirely consistent with the highest loyalty on his part to his own country, gave him peculiar influence for good in his great station."

His fellow Trustees desire to put on record their high appreciation of his great public and private virtues and their unflinching respect and affection for him as a man and a fellow-worker for the public good in the promotion of the success of the Museum, and they tender to his afflicted widow and family their deepest sympathy.

A LOAN EXHIBITION OF MR.
 MORGAN'S PAINTINGS

TWENTY-NINE pictures belonging to Mr. J. Pierpont Morgan, which have been sent from London to the Museum, are now on exhibition in the Gallery of Loan Exhibitions. With the exception of The Colonna Raphael, which comes from the National Gallery where it has been lent, the paintings are from Mr. Morgan's London house. Although they are pretty generally known from the various comments of which they have recently been the subject, as well as from the full descriptions in the catalogue of Mr. Morgan's paintings,¹

¹Catalogue of Pictures in the Collection of J. P. Morgan, at Prince's Gate and Dover House, London. Privately printed, 1907.

it is fitting that the BULLETIN contain an account of these pictures which may serve as a guide for the visitors to the exhibition. The list of works and their known history, abbreviated to suit this purpose, are as follows:

Virgin and Child, Enthroned with Saints, by Raphael. The Colonna Raphael, as it is called, or more properly the Madonna di Sant' Antonio, was ordered by the nuns of the Convent of Saint Anthony of Padua at Perugia. It was painted in that city. Begun in 1504, it was not completed until after the artist made his memorable visit to Florence where he came in contact for the first time with the masterpieces of Florentine art — the journey which had such a far-reaching effect on his own production and on the future of the development of painting. This work and the Ansidei Madonna



VIRGIN AND CHILD, ENTHRONED WITH SAINTS
BY
RAPHAEL

(now in the National Gallery) were finished after his return in 1505, but neither shows to a noticeable extent the result of new influences. The picture is Umbrian in its composition as well as in its expression. The Virgin sits on a raised throne backed

said,¹ so that the nuns had not to look on the nakedness of little children. At the left of the Virgin are Saint Anne and Saint Peter; at the right, Saint Rosalia and Saint Paul. In the lunette above is God the Father blessing, with an adoring angel and a cherub's



PORTRAITS OF A GENOESE LADY AND CHILD
BY VAN DIJCK

with a cloth of crimson and gold and under a circular canopy and green hangings. The Child sits on her knee, fully dressed in a white tunic, and blesses the Infant Saint John, who wears a garment of camel skin and a tunic. They are clothed, Vasari

head on either side. The altarpiece had originally a predella of five panels; Saint

¹The Infant Christ is on the lap of the Virgin and is fully clothed, as it pleased those simple and pious ladies that he should be.—Bohn's edition of Vasari, Vol. III, p. 9.

Francis and Saint Anthony of Padua (now in the Dulwich Gallery) were at the ends and between them in the order named were *The Agony in the Garden*¹ (owned by Lady Burdett-Coutts), Christ bearing the Cross (the property of Lord Windsor), and the *Pietà* (belonging to Mrs. John L. Gardner, of Boston).

The altarpiece, with the exception of the predella, was sold by the nuns in 1677 to one Antonio Bigazzini and soon after came

Kensington Museum, and more or less openly offered for sale. After the death of Francis II in 1894 it was bought by Martin Colnaghi, who in turn sold it to Charles Sedelmeyer, from whom Mr. Morgan bought it in 1901.

A writer in the *New York Sun*, Dec. 11, 1912, refers to this picture as the most important ever brought to America. That it truly is, and also one of the two or three greatest that have come



THE HOLFORD LANDSCAPE
BY HOBBEEMA

into the possession of the Colonna family at Rome, where it remained until 1802, when it became the property of Francis I, King of the two Sicilies. When Francis II (to whom it passed) was dethroned in 1860, the Raphael was taken by him to Spain. In 1870 it was sent to Paris and exhibited at the Louvre, as there was question of its purchase by the French Government. The plan was frustrated by the Franco-Prussian War. Afterward it was lent to the South

¹A drawing for this panel belonging to Mr. Morgan is now shown in Gallery 25.

on the market within a generation. A great and monumental work by one to whom the ages have accorded the highest fame is bound to be so considered despite a certain fashionable disfavor which the artist undergoes at the moment. Every writer of any note on Raphael has commented upon this picture and its bibliography would fill many pages.

Anne of Austria, by Rubens. Anne, the daughter of Philip III of Spain, was born in 1601. She married Louis XIII of France in 1615. At her husband's death in

1643, she was proclaimed Regent during the minority of her son, Louis XIV. The picture belonged to the Dukes of Marlborough and Blenheim. It is of the painter's early period.

The Cardinal Infant Ferdinand, by Rubens. Ferdinand of Austria was the brother of Anne. Born in 1609, he was created Cardinal in 1619 and was governor of the Netherlands from 1634 until his death in 1641. According to an inscription on the original stretcher this picture was bought by Sir Joshua Reynolds in 1771 for 100 guineas. It is painted in the artist's most brilliant manner, and is a later work than the foregoing.

Portraits of a Genoese Lady and Child, by Van Dijck. The lady represented is believed to be the Marquise de Spinola, the wife of Lucas Spinola. Van Dijck visited Genoa in 1623, staying several years in that city. He was one of the few Flemish painters who were benefited by the study of the Italians. This picture is an example of the manner in which he was able to assimilate certain of their great qualities, notably the depth and richness of the color of Titian.

Earl of Warwick, by Van Dijck. Robert Rich, second Earl of Warwick, was the eldest son of Robert, Lord Rich (created Earl of Warwick in 1618), and his wife, Penelope Devereux, the Stella of Sir Philip Sydney's poems. He was one of the Council of the New England Company and was closely associated with the founding of Massachusetts and Connecticut. He was Lord High Admiral in 1643, joined the Puritan party, and was one of its ardent adherents during the Civil War. This portrait was painted about 1637, when Van Dijck was at the height of his English success. On comparing it with the portrait of the Genoese lady and child, painted about ten years before, the changes are evident which took place in the artist's style during his English visit.

Nicolaes Ruts, by Rembrandt. The title of the picture comes from an inscription on a drawing by A. Delfos, now in the collection of Dr. C. W. J. Pape at the Hague: *Het portret van Nicholaas Ruts levens groot door Rembrandt van Rijn 1632, A.*

Delfos 1799 thans bij den Heer Joost Roms-winckel te Leiden. This painting was in the collection of King William II of Holland in 1850. It is already known here, having been shown at the Hudson-Fulton Exhibition at the Museum.

The Water-mill, the so-called Trevor Landscape, by Hobbema. Its familiar name comes from that of its first recorded owner, Baron Trevor (1701-1783). The figures of the man and woman and the cow are by Adriaen van de Velde.

The Holford Landscape, by Hobbema. This picture is entirely by the hand of Hobbema, including the figures, and is one of his most famous productions. Its name comes from its one-time owner, R. S. Holford. Both of these landscapes formed part of the Hudson-Fulton Exhibition.

The Infanta Maria Theresa, by Velazquez. Maria Theresa was the daughter of Philip IV and Isabel de Bourbon. She was born in 1638, married to Louis XIV in 1660, and died in 1683. It was while attending Philip at the conference at Irun in 1660 which led to the marriage that Velazquez was taken with the illness from the effects of which he died a short time afterward. The portrait was painted during the last decade of his life, early in the fifties, one would say, judging from the apparent age of the sitter, as she seems scarcely ten years old.

Portrait of a Child, by an Unknown Artist. Spanish School. So far as I know, no agreement has been reached as to the authorship of this charming portrait. There is a date on the floor, 164-.

Madame de Pompadour, by Carle Van Loo. Jeanne Antoinette Poisson was born in Paris in 1721, and married to C. G. Borromée le Normant in 1741. In 1745 she was installed at Versailles as the mistress of Louis XV with the title of Marquise de Pompadour. The portrait was painted in 1750, and belonged to Abel François Poisson, Marquis de Marigny, the brother of the sitter, and was sold at auction in 1782 for 144 livres. The Marquise is represented in a pretended rustic costume, and holding a basket of flowers. The engraving by Anselin after this picture was called *La Belle Jardinière*. The portrait shows a



MADAME DE MONDONVILLE
BY
LA TOUR



LA DÉVIDEUSE
BY
GREUZE



LADY BETTY DELMÉ AND HER CHILDREN
BY
REYNOLDS

woman past her youth, and notwithstanding the painter's evident flattery the face is that of one who tries to hide the effects of age. The features are undecided, as is the case in so many portraits of this lady. Even La Tour in the completed portraits has left no convincing likeness of her.

Marcille, a connoisseur of the last century, who with the de Goncourts and a few others, interested himself in the then despised art of the eighteenth century. The reputation of La Tour has grown steadily since that time until to-day he is acknowledged as one of the world's great portrait



THE GODSAL CHILDREN ("THE SETTING SUN")
BY HOPPNER

Madame de Mondonville, by Maurice Quentin de la Tour. Madame de Mondonville was born in 1708 and married Jean Joseph Cassanea de Mondonville, the superintendent of music at the chapel of Versailles. Rameau dedicated to her one of his *pièces en concert*. In the portrait she leans on a clavichord and the book of music back of her is inscribed, *Pieces de Clavecin de Madame de Mondonville*. The picture comes from the collection of M. Endoxe

painters. His subjects never seem to sit for their portraits. They laugh or talk quite unconscious of the fact that they are being painted, and in La Tour's pictures these momentary expressions are never tiresome, as they so often are elsewhere. De Goncourt has said of him that his work is a magic mirror in which the dead are brought to life. The portrait of Madame de Mondonville is painted in pastel. It was one of the eighteen exhibits of La Tour at the Salon of 1753.



THE INFANTA MARIA THERESA
BY
VELAZQUEZ

La Dévideuse, by J. B. Greuze. This picture was exhibited at the Salon of 1759 under the caption: *La Dévideuse appartenant à M. le Marquis de Bandol*. At one time it formed part of the noted collection of Monsieur La Live de Jully.

Mademoiselle Helvetius, later Comtesse de Mun, by F. H. Drouais. She was Elizabeth Charlotte, daughter of Claude Adrian Helvetius, the author of a once famous philosophical treatise, *De l'Esprit*. The picture was acquired from the Marquis de Mun, the great grandson of the sitter.

Marquise de Laborde, by Vigée-Lebrun. Madame de Laborde was the wife of the celebrated banker of Louis XIV, who was guillotined in Paris in 1794. This picture was painted in 1775.

The Duchess of Devonshire, by Gainsborough. The subject of the picture is Georgiana, eldest child of John, first Earl Spencer, and was the wife of William, fifth Duke of Devonshire. She was born in 1757 and died in 1806. The picture was painted about 1787. Its early history is uncertain. After having been supposedly lost, it was discovered by a picture dealer in 1841. Originally a full-length, it had been cut down by its owner to fit a space over a mantelpiece. The story of the theft of the picture and its recovery is too well known to repeat.

Mrs. Tennant, by Gainsborough. Mary, the daughter of Rev. John Wylde, was the wife of William Tennant. She died in 1798. Her portrait was painted by Gainsborough about 1786. Mr. Morgan purchased the picture from Major C. R. Tennant, a descendant of the sitter.

Lady Gideon, by Gainsborough. She was Mary Morrow, who was born in 1743 and married Sir Sampson Gideon in 1766, about which time this picture was painted.

Lady Betty Delmé and her Children, by Reynolds. Lady Delmé before her marriage was Lady Elizabeth Howard, daughter of Henry, fourth Earl of Carlisle. She was born in 1747 and married Peter Delmé in 1769. The children are John and Emelius Henry, born in 1772 and 1774. The work was painted in 1777 and remained at Cams near Fareham, until sold in 1894 at Christie's by order of Henry Delmé.

Duchess of Gloucester, by Reynolds. Mary Walpole, Countess of Waldegrave, afterwards Duchess of Gloucester, was born in 1736. This portrait was painted about 1764, after the death of Earl Waldegrave, and Walpole comments on "the picture of the fair widow leaning her head on her hand and looking upward as if for consolation and strength." This explains the intention of the rather theatrical pose.

Mrs. Scott Jackson (Lady Broughton), by Romney. The sitter was Mary Keating, who married Thomas Scott Jackson. Three years after his death, which occurred in 1791, she became the wife of Rev. Sir Thomas Broughton, Bart. Romney's diary mentions sittings for this picture in 1784, and at the end of his ledger is this entry: "Lady Broughton W. L. [whole length] cleaned and varnished and sent to Oulton Park." Lady Broughton's daughter by her first marriage and sole heiress, Maria, was married to Sir J. G. Egerton of Oulton Park, and from her descendants the picture was acquired.

A Lady Ironing, by Henry and George Morland. In the catalogue of the Morland Gallery, which was sold by its owner, Charles Chatfield, in 1807, this picture is entered as follows: "Woman Ironing. The admirers of [George] Morland will feel a particular interest in this portrait commenced by his father and finished by himself, etc."¹ The picture was bought by Abraham Henry Chambers and remained in the possession of his family until sold at Christie's in 1897.

The Topham Family, by John Russell. The lady is Mrs. Wells, the actress, and the three girls are her daughters by Edward Topham, the playwright and journalist. A portrait of Mrs. Wells by Romney was in the Marquand Collection and was sold in New York in 1903, to James Henry Smith.

The Godsall Children, called The Setting Sun, by Hoppner. The subjects were the three children of Mr. and Mrs. Godsall of Iscody Park near Whitechurch, Flintshire. The work was exhibited at the Royal Acad-

¹Hassell's *Life of George Morland*, 1805, p. 91. Reprinted in the catalogue of the sale of the Morland Gallery, by Peter Cox, May 7-8, 1807.

emy in 1789 as *Portraits of a Young Lady and Two Children*. A first state of a mezzotint engraved by Young in 1790 sold at Christie's in 1901 for 220 guineas, probably three times what Hoppner received for the original painting.

Lady Maitland, by Raeburn. Lady Maitland was Catharine Connor. She was married in 1804 to Rear-Admiral Sir Frederick Lewis Maitland, who was captain of the *Bellerophon* when Napoleon surrendered on board that ship in 1815. The picture was painted about 1817.

Miss Rose (Mrs. Bell), by Raeburn. The sitter was Isabella Rose, who afterward married George Bell, M. D. The portrait was painted in 1801 or 1802.

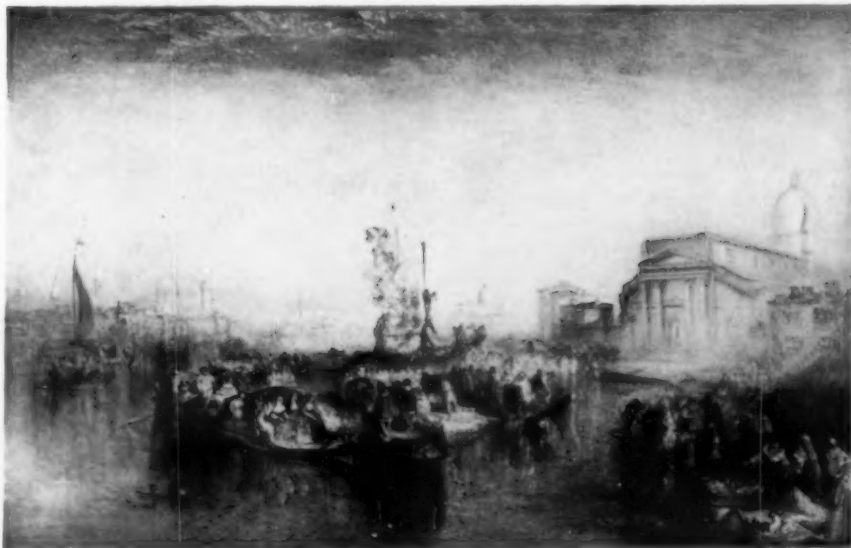
Miss Farren (Countess of Derby), by Lawrence. Elizabeth Farren, a popular actress, was born about 1759. She retired from the stage in 1797 when she married Edward, twelfth Earl of Derby. Lawrence made the portrait in 1790, when he was twenty-one years old, and received 100

guineas for it. The picture was exhibited in the Royal Academy in the same year, No. 171, as *Portrait of an Actress*. It was the artist's first success and remains one of his most famous works. A stipple engraving of the picture sold in May, 1911, for £500.

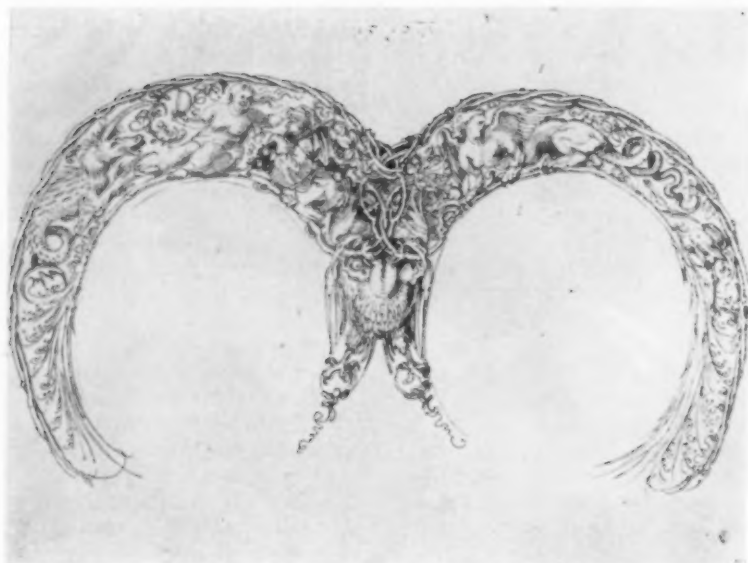
A Scene on the River Stour, by Constable. The picture is dated 1819 and was exhibited at the Royal Academy Exhibition of that year. A small finished study for it is the property of the Boston Museum.

The Depositing of Giovanni Bellini's Three Pictures in the Church of the Redentore, Venice, by Turner. The subject is presumably imaginative, as no such occurrence is mentioned by Vasari. The three pictures portrayed are still in the Sacristy of the Chiesa del Redentore at Venice, but their attribution to Bellini has been severally questioned. Turner exhibited this painting in the Royal Academy in 1841.

B. B.



DEPOSITING OF GIOVANNI BELLINI'S PICTURES
IN THE CHURCH OF THE REDENTORE
BY TURNER



SKETCH FOR DECORATION OF ARMOR
BY ALBRECHT DÜRER

EARLY DRAWINGS FROM THE COLLECTION OF J. P. MORGAN

IT was at first proposed to have but a single exhibition of these drawings, but no satisfactory idea of the extent and richness of the collection could be obtained by means of the few works which it is possible to show at one time. Consequently, with Mr. Morgan's hearty approval, the plan of a series of exhibitions was decided upon and these exhibitions (of which there will probably be four) will be displayed successively in Gallery 25, during the season. Even under these conditions the task of selection has been a difficult one, so plentiful is the material. The Fairfax Murray Collection, which Mr. Morgan acquired a few years ago, alone contains upward of twenty-five hundred examples¹ and besides these there are many others, gathered during a number of years from various sources.

The first group is now on exhibition and

¹Two hundred and ninety-two of these are named and reproduced in *A Selection from the Collection of Drawings formed by C. Fairfax Murray*, privately printed, London, 1905.

comprises the older drawings. It includes the few works of the late fourteenth century, the fifteenth century productions, and most of those of the sixteenth century. The classification being by epochs, various nations are represented, Italian as well as Northern. There are also some illuminations — several remarkable pages from a fourteenth century Italian antiphonary and three sketch books.

Most of these drawings are executed with the pen and a brown ink called bistre (which in the earlier days was a solution of old iron in vinegar), often with the addition of washes of the same ink diluted, applied with the brush. Of the favorite medium of the Italian artists of the fifteenth century, the silver point, there are only a few examples, but these are of great beauty. The figure of a female saint by Sano di Pietro, the studies of drapery by Filippino Lippi, and the head of Saint Lawrence by Perugino are done in this manner. The silver point was used pretty much as the lead pencil is nowadays, but the material on which the drawing was to be made was first coated with a preparation of lead white, and to this color was often added, giving



JUDITH AND HOLOFERNES
BY
FRANCESCO FRANZIA



AGONY IN THE GARDEN
BY
RAPHAEL

the familiar delicately tinted grounds of lavender, green, blue, or gray. Chinese white for the high lights was generally used with this method. Black or red chalk is also a frequent medium, particularly in the sixteenth century, when the use of the silver point was gradually superseded, and at all times drawings have been made with ink or water-color applied with the brush.

The oldest works now shown are five pages from an illuminated choir book, which date from the third quarter of the fourteenth century. Judging from the reproductions of the antiphonary preserved in the Collegiata at San Gimignano, I should say that these pages have a relationship to that famous work, which on the authority of Venturi¹ is by a pupil of Nicolo di ser Sozzo of Siena, the illuminator of the *Calceffo dell'Assunta* in the State Archives in that city.

Of somewhat later time is the project for the decoration of a lunette, the *Martyrdom of a Saint*, ascribed to the School of Giotto. Near it hangs a pen drawing attributed to Spinello Aretino, a pope giving audience, which Fairfax Murray finds similar to Spinello's fresco in the Palazzo Communale in Siena where Pope Alexander addresses the prostrate Barbarossa. There is an almost obliterated inscription on this sheet which on the same authority reads: *papa alesandro udendo emiracoli di sco tomaso da contorbio si lo cantilizzo*. The last word is particularly illegible. Dr. Joseph Martini reads it *canonizòe*. The translation then would be: Pope Alexander, hearing of the miracles of Saint Thomas of Canterbury, canonized him in this manner.²

With these drawings should be considered the very curious sketch book of the late fourteenth century, probably by a Lombard artist. It consists of eight sheets of vellum folded to make sixteen pages and is protected by a tooled crimson morocco case of late sixteenth century workmanship. These drawings are of every-day scenes, hunts, grotesques, and animals, in the de-

lineation of which the artist shows vigor and observation.

The four sketches by Michelangelo are apparently studies for the David and Goliath in one of the pendentives in the Sistine ceiling. They have a similarity to the sheet of drawings of Samson slaying the Philistines, in the University of Oxford Collection. A sheet of extreme interest to specialists is the *Fall of the Giants*, by Benvenuto Cellini, a design for one of the chiseled silver plaques in the Vatican. The attribution of these plaques to Benvenuto is not certain, but it is pretty generally accepted. The drawing in question seems without doubt to be the sketch for the relief. The figures in both have the same peculiarities of form and expression and the poses of the figures of the gods are similar, as far as these are completed in the drawing, though the giants are quite different. A part of the composition is suggested in faint chalk lines. On the reverse are two figures and the study for a stem of a cup. Here are written the words *tre varie* in a writing which corresponds to the writing in those pages of the autobiography which are acknowledged to be in Benvenuto's hand. The sketch book by Cellini, which will be noted in another issue of the BULLETIN, furnishes most important material for the study of this much-discussed question. On one of its pages there is a specimen of writing, which to an unpractised eye is the same as that of the drawing and of the sheets of the autobiography.

There are several drawings in the collection attributed to Raphael, of which two are exhibited. One is a brilliant pen and ink sketch of a man carrying a huge vase on his shoulder. The other is a drawing, pricked for transferring, representing the *Agony in the Garden*. This is seemingly the drawing for one of the panels of the predella which was once a part of the Colonna Raphael, the main picture and lunette of which are now on exhibition in the Gallery of Loan Exhibitions. The panel for which the drawing was made is in the possession of the Baroness Burdett-Coutts.³

The large cartoon of the Holy Family is

¹A. Venturi, *Storia dell'arte Italiana*, Vol. V, pp. 1031 ff.

²Saint Thomas of Canterbury was canonized by Pope Alexander III in 1173.

³One section of this predella is in America — the Pietà, which belongs to Mrs. John L. Gardner.

by a Lombard artist in the close following of Leonardo. By another pupil of Leonardo, Cesare da Sesto, are a number of drawings, bound together in a binding of the early part of the last century. They are apparently from a sketch book which the artist carried with him to Rome, as the drawings bear witness, many being copied from or inspired by famous figures in the Stanze and the Sistine Chapel. The pretty but rather monotonous talent of da Sesto is admirably revealed in these studies.

Of the number of works by Parmigiano which the collection comprises, four of excellent quality are shown. The Venetian school is represented by a few drawings of extreme interest, of which the earliest is Christ Blessing by Vivarini, and a noble head by Carpaccio comes next. By Domenico Campagnola are three examples, of which two are romantic landscapes with subordinated figures, the class of painting in which he was one of the innovators, and which has proved so rich a heritage to modern art.

There are three examples which show the influence of Andrea Mantegna, two by Francesco Francia, a highly finished Judith and Holofernes on vellum, and a Sacrifice, which is not so delicately carried out. The Drunkenness of Noah by Bartolomeo Montagna is notable on account of the suggestion of color which the artist has achieved with washes of faint purple over the drawing in bistre. It is also on vellum. The Italian drawings cannot be passed over without

reference to the naturalistic scene of the interior of a wine shop, ascribed to Pisanello. It gives curious and interesting details of the manners of the time, a thing which Italian artists rarely condescend to do.

The Northern drawings are not so numerous. There is an exquisite figure of Christ, a brush drawing on vellum ascribed to Petrus Christus, a few other drawings of

the Flemish painters, and several by the Germans, including a profile of Henry Howard, Earl of Surrey, by Holbein. The exceptional group of eight works by Dürer would alone make the collection a remarkable one. One of these is a drawing of Adam and Eve made for the engraving. It is dated 1504 and at the time of the publication of Lippman's catalogue was in the possession of Ritter von Lanna at Prague. Another is a study on gray paper of a man kneeling, dated 1506, from the Holford Collection. There is also the head of a man in profile in which the proportions are



FEMALE SAINT
BY SANO DI PIETRO

worked out according to the artist's canon, as is shown in the geometrical pattern on the reverse; also a study of nude figures—a man on horseback carrying off a woman. The four remaining Dürer's are from the Murray Collection. One is for the decoration of a room, consisting of painted arches and medallions, showing Susannah at the Bath in one, Samson and Delilah in another, and in the third a fantastic subject of a lady with a whip in her hand, sitting on the

back of a prostrate sage. Another sketch is the study of a decoration for armor, of a series of which the Berlin print room has two examples. The third is a drawing of figures labeled with their nationalities standing beside caparisoned horses. This bears the date 1517. The last is a small unsigned study of a rhinoceros.

Every drawing in the exhibition should be commented upon, either on account of its beauty and excellence or the interest which attaches to it from historical or scientific reasons. Owing to lack of time and space only these few can be mentioned here. The exhibition will continue for two months.

B. B.

EARLY AMERICAN SILVER

HON. A. T. Clearwater has made a number of notable additions to his collection of early American silver which he has lent to the Museum. Among these are the following:

A tankard by Samuel Vernon, one of the most prominent silversmiths of the early Colonial period, who was born in 1683 and died in 1737, and who made silver at Newport, Rhode Island. The merchants of Newport from 1726 to the commencement of the War of the Revolution, possessing more capital than those of the City of New York at the same date, were more liberal patrons of substantial silver work. This tankard originally came out of the Vernon House between May and Clark Streets at Newport, where Washington stayed during his visit to that place, and where also the Marquis Lafayette had his headquarters. The tankard is $6\frac{1}{2}$ inches high, with a stepped lid, flat top, and scroll handle. It weighs 24 ounces, 10 pennyweights. It is inscribed I. W. in block letters on the handle, and marked S. V., fleur-de-lis below in a heart, to the left of the handle and on top of the lid.

Two trencher salts by John Cony, the eminently prosperous silversmith of Boston, born 1655, died 1722, who probably learned his trade from his brother-in-law Jeremiah Dummer. They both married sisters by the name of Atwater. Cony was a member of the Second Church of Boston,

and one of the subscribers toward the erection of King's Chapel in 1689. He is credited with engraving the plates for the first paper money used in America, and made the splendid loving cup given to Harvard College in 1701 by Lieutenant Governor Stoughton, the presiding justice in the trial of the Salem witches. These salts measure $3\frac{1}{2}$ inches on the base, $2\frac{3}{8}$ inches on the top; they are $1\frac{3}{8}$ inches high, and weigh together 12 ounces, 10 pennyweights. A chased band surrounds the gilded basin. Marked, I. C., crowned, and a coney below in a shaped shield, which was the mark adopted by Cony in humorous allusion to his own name.

A beautiful bowl made by Ephraim Brasher, whose name appears in the New York Directory, 1786-1805. He was a member of the Gold and Silversmiths' Society of this City, and made the die for the famous doubloon known by his name. The bowl stands on a base, is $7\frac{7}{8}$ inches in diameter, $3\frac{3}{8}$ inches high, and weighs 17 ounces, 15 pennyweights. It is marked on the bottom Brasher in a rectangle, E + B, N. York, also E. B. twice in a rectangle.

A porringer by William Swan, born at Worcester, Massachusetts, 1715, died 1774. A noted silversmith, who made the loving cup which was presented by the Province of the Massachusetts Bay to Governor Pickman, 1749, and which now belongs to the Essex Institute of Salem. The porringer is $5\frac{1}{8}$ inches in diameter, 2 inches high, weighs 9 ounces, 5 pennyweights, is inscribed on the handle ^TW.F. in rude block letters, and is marked Swan in script in the peculiar oval cartouche adopted by Swan.

A can made by Jonathan Otis, who was born at Newport, Rhode Island, in 1720 and died in 1791. He married Catharine Coggeshall in 1745. When the British captured Newport, Otis moved his residence to Middletown, Connecticut, where in spite of his age he was active on committees for the aid of those Rhode Islanders made destitute by the war. The can has a beautiful scroll handle, weighs 12 ounces, 10 pennyweights, and is marked Otis in a rectangle to the left

of the upper part of the handle in large Roman letters.

A sauce pan $5\frac{3}{4}$ inches in diameter, 3 inches high, weighing 21 ounces, 13 pennyweights. It is inscribed on the lid and on the side in script, surrounded by crossed palm branches with a B. in ornamental script. It has a detachable silver handle socket with a wooden handle, and is marked H. P. in a square, a head in a square, and a mark resembling a St. Andrew's cross in a square.

A can made by Otto Parisien and David Parisien, his son. The elder Parisien was

admitted as a freeman in New York in 1769, and in 1789 took in his son as a partner. The can is 5 inches high with a scroll handle, weighs 13 ounces, 17 pennyweights,

is inscribed on the bottom: F. in rude block letters, and is marked O.P., D.P. in oval. Pieces bearing this mark are unusual.

A bowl standing on a base $7\frac{7}{8}$ inches in diameter, $4\frac{1}{8}$ inches high, with grooved rim, weighing 15 ounces, 15 pennyweights. Marked on the right side of the rim, B.E. in rectangle, and on the left R.E. in rectangle.



ADAM AND EVE
BY
ALBRECHT DÜRER

ACCESSIONS AND NOTES

ELECTION OF A TRUSTEE.—At the meeting of the Trustees, held December 16th, Mr. Francis L. Leland was elected a Trustee to fill the vacancy in the Board caused by the death of Francis D. Millet.

NEW MEMBERS.—At the meeting of the Board, held on the sixteenth, the Patronship of the late Mrs. Thomas L. Rushmore was transferred to Mrs. W. T. Cornell; that of the late Mrs. Cyrus W. Field, to Miss Mary G. Findley, and that of the late Shepard Gandy to Miss Katharine Gandy.

Henry Goldman, in consideration of his gift, was elected a Fellow for Life, and the following members were also elected:

FELLOWSHIP MEMBER

WILLIAM BRUCE BROWN

SUSTAINING MEMBER

MRS. ELLIOTT F. SHEPARD

TWO BEQUESTS.—By the unconditional bequest of the late John M. Lohse, the Museum receives the sum of ten thousand dollars, and under the will of the late Horatio C. Kretchmar, the sum of fifteen thousand dollars, a Roman seventeenth century table, a French Empire table, and a clock with side pieces representing War and Peace, of Sèvres porcelain. As neither Mr. Lohse nor Mr. Kretchmar was a member of the Museum, they represent a large number of people who, like Frederick C. Hewitt, become known as friends of the Museum only through their wills. Such bequests confirm the belief that the roll of membership does not tell the whole story as to the interest felt in the Museum.

THE LECTURE HALL.—A lecture under the auspices of the Japan Society was given in the Museum Lecture Hall by Mr. Laurence Binyon, of the Department of Prints and Drawings of the British Museum, on December fourth. Mr. Bin-

yon's subject was the Classic Period of Japanese Painting.

On December eleventh, Mr. Howard Crosby Butler lectured on his excavations at Sardes in Asia Minor, which resulted in the uncovering of the Temple of Artemis, and the discoveries which attended the exposure of its foundations. The campaign of the American excavations on this site, of which Mr. Butler is in charge, completed its second year in 1911.

THE ACCESSIONS ROOM.—For the benefit of visitors whose time is limited and who desire to see objects mentioned in the BULLETIN, it may not be amiss to repeat what has been said in these columns several times, that the room to the right of the main staircase, after one passes through the Fifth Avenue Entrance Hall, is reserved for the exhibition of the monthly accessions. Here will be found the objects listed in the Complete List of Accessions published in the current issue of the BULLETIN. Exceptions to the rule, which sometimes happen for various reasons, are indicated in the list.

THE RESTAURANT.—Those who have occasion to use the Museum restaurant will be glad to know that after being closed for several months, while it was in the hands of painters and plasterers for much needed renovation, it has now been opened for service. Meals may be had, *à la carte*, from 10 A. M. to 5 P. M. and a *table d'hôte* luncheon from 12 M. to 4 P. M.

Visitors bringing their own lunches will be given tables upon application, and parties or classes can be served upon giving notice in advance.

A room for smoking will be found adjoining the dining-room.

THE LIBRARY.—The additions to the Library during the month of November

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

were fifty-five volumes; of these forty-five were purchased and ten were presented.

The names of the donors are Mr. William L. Andrews, Mr. Martin Birnbaum, Dr. A. J. Butler, Messrs. F. Keppel & Company, Mr. William Macbeth, Mr. J. Pierpont Morgan, Messrs. F. Muller & Company, Mr. Edward Robinson, and Mr. Don C. Seitz.

One hundred and ninety photographs have been purchased and added to the collection.

The attendance during the month was eight hundred and forty-five.

Valuable gifts of early American exhibition and sale catalogues, and magazine and newspaper articles relating to American and foreign art, have been received from Miss Florence N. Levy and Mr. John H. Buck. Gifts of a similar nature will be gladly received in the Library.

THE BULLETIN.—The present number begins the eighth volume of the BULLETIN. With it will be found an index and a title-page for the last year's volume. For the benefit of those who may wish to bind their files of the publication, the following list gives the numbers now out of print:

Vol. I — No. 6 May, 1906

Vol. II — No. 3 Mar. 1907

No. 11 Nov. 1907

Vol. III — No. 1 Jan. 1908

No. 2 Feb. 1908

Vol. IV — No. 1 Jan. 1909

Vol. V — No. 1 Jan. 1910

Vol. VII — No. 7 July 1912

A CHANGE IN THE STAFF.—At the December meeting of the Board, Durr Friedley, an Assistant in the Department of Decorative Arts, was made an Assistant Curator of this department.

COMPLETE LIST OF ACCESSIONS

NOVEMBER 20 TO DECEMBER 20, 1912

CLASS	OBJECT	SOURCE
ANTIQUITIES — CLASSICAL . . .	*Greek terracotta relief, sixth century B. C.; fragment of a Corinthian vase, sixth century B. C.; fragment of a red-figured vase, Greek, fifth century B. C.; Head of an Old Woman, marble, Late Greek; marble column, symbol of Apollo Agyieus	Gift of Mr. John Marshall.
	*Three fragments of bone, decorated with reliefs, Roman	Gift of Mr. Elia Volpi.
	*Mycenaean gem, agate, with representation of a ram	Gift of Mr. A. Sambon.
	*"Phaleron" vase, seventh century B. C., and three black-figured Athenian vases, sixth century B. C.	Purchase.
	*Marble relief, three bronze statuettes, five terracottas (two statuettes, two reliefs, and one head), eight vases or fragments of vases, one fragment from a glass jug, and one gold ornament.	Purchase.
ANTIQUITIES — EGYPTIAN . . .	†Lower part of an Egyptian alabaster statuette group representing an official, Amenemhat and his wife, XII-XVIII dynasty . . .	Gift of Mrs. J. E. Childs.
CERAMICS	*Clock with figures of Biscuit de Sèvres, representing Venus, War, and Peace, French, about 1780	Bequest of Mr. Horatio C. Kretchmar.
	†Two Rhages bowls, Persian, about 1200	Purchase.
STAINED GLASS	†Large panel, Saint Roch, Style of the Master of the Holy Kindred, German (Cologne), about 1500 . .	Gift of Messrs. Duveen Bros.
	*Large Gothic window, representing Saints and Emblems of the Passion, late fifteenth century; panel from Salisbury Cathedral, thirteenth century — English . .	Purchase.
PAINTINGS	†Castles in Spain, by Alexander Harrison	Anonymous Gift.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

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PAINTINGS—Continued

	†Double Portrait of Sons of the Artist, by Albert Herter.	Gift of Mr. V. Everit Macy.
	†Portrait of L. M. Wiles, artist, by Irving R. Wiles, 1904.	Purchase.
	†My Bunkie, by Charles Schreyvogel.	Gift of a number of Friends of the Artist, through Mr. Joseph S. Isidor, and by Subscription.
(Floor II, Room 29)	Four Saints, by Antonio Allegri da Correggio (1494-1534).	Purchase.
WOODWORK AND FURNITURE. . .	*Six carved wood frames, French, eighteenth century	Gift of Mr. Edward Robinson
	*Table, Roman, about 1700; tripod table with mosaic top, French, about 1810-20.	Bequest of Mr. Horatio C. Kretchmar.

LIST OF LOANS

NOVEMBER 20 TO DECEMBER 20, 1912

CLASS	OBJECT	SOURCE
ARMS AND ARMOR.	*Helmet, arm-guard, four swords, flask, and two daggers, Tibetan, seventeenth century; six swords, ten knives, spearhead, two spears, and a bow, Cingalese, sixteenth century.	Lent by Mr. George C. Stone.
CERAMICS.	*Pair of globular-shaped vases, bottle-shaped vase, and a tall vase, Chinese, Ming period. . . .	Lent by Mr. J. Pierpont Morgan.
(Floor II, Wing F.)	Six objects by Wedgwood: Black basalt portrait bust, Spencer; black basalt portrait medallion, Conyers — Middleton; black basalt creamer; blue and white jasper portrait medallion, Lord Melbourne; cup and saucer, dice pattern, and silver shuttle-shaped patch box with medallion, English, late eighteenth century. . .	Lent by Mr. J. William Yates, Jr.
(Floor II, Wing E.)	Large lustre plate, Persian, thirteenth century.	Lent by Mr. and Mrs. V. Everit Macy.
METALWORK	Silver spoon, by Daniel Dupuy, 1719-1807; four silver spoons by Daniel Dupuy "Second," 1753-1826.	Lent by Mr. Herbert DuPuy.
(Floor II, Rooms 9 and 22)	Ten pieces of silver added to the collection, American, eighteenth and nineteenth century.	Lent by Hon. A. T. Clearwater.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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MEMBERSHIP

BENEFACTORS, who contribute or devise. \$50,000

FELLOWS IN PERPETUITY, who contribute. 5,000

FELLOWS FOR LIFE, who contribute. 1,000

FELLOWSHIP MEMBERS, who pay an annual contribution of. 100

SUSTAINING MEMBERS who pay an annual contribution of. 25

ANNUAL MEMBERS, who pay an annual contribution of. 10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 23,000 volumes, and 35,000 photographs, is open daily, except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.